



San Francisco Art Institute

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Cover: San Francisco Art Institute campus with northern San Francisco Bay in the distance. The tower, part of the original building designed by Arthur Brown, Jr. in the mid-1920s, stands 99' 6" (30.3 m). (Perspective courtesy Doug and Susie Tompkins.)

For well over a century, the San Francisco Art Institute has been at the center of visual-arts activity in Northern California. Founded in 1871 by a group of artists and writers to generate regional dialog, a sense of community, and professionalism among West Coast artists, the Art Institute continues—through its programs of education and exhibitions—to serve as a vital forum for new ideas and images.

Many of the great artists of the twentieth century have been closely associated with the Art Institute as teachers or students. Mark Rothko, Clyfford Still, Richard Diebenkorn, William T. Wiley, Ansel Adams, Imogen Cunningham, Ron Davis, Deborah Remington, and Annie Leibovitz are only a few of those who have helped the Art Institute to achieve its reputation as one of the world's foremost institutions for the education of fine artists. As you walk through the halls and studios of the Art Institute, it's easy to feel that tradition and sense of community.



Creative freedom within a community of artists.

This is the key to the success of the San Francisco Art Institute. Our philosophy has always been that the individual pursuit of new ways of making expressive images is best encouraged by an environment where ideas emerge freely. At the Art Institute, students are provided with a flexibly structured curriculum to encourage their development as professional artists. Here, students originate their own ideas and develop them with formal techniques and increased understanding of their applications in the art world of today.

This isn't the right place for everyone. When you enroll at the Art Institute, you become part of a special group. It takes a great deal of personal commitment and discipline to do well in our programs. The open structure of the School is designed for serious young artists. You won't find commercial art or art that is safe and conventional. The faculty assumes that students come here to work as fine artists, and instructors respect individuals' right to find a direction of their own. The SFAI community is one in which new ideas, criticism, and technical information are exchanged freely among students and faculty. This environment provides effective support for student artists.

Major departments. The San Francisco Art Institute offers programs leading to the Bachelor of Fine Arts (BFA) and Master of Fine Arts (MFA) degrees in the following disciplines: filmmaking, painting, performance/video, photography, print-making, and sculpture/ceramic sculpture. Courses in the humanities, art history, and interdisciplinary studies are also required as part of the degree curriculum. All degree programs at the San Francisco Art Institute are fully accredited by the Western Association of Schools and Colleges and by the National Association of Schools of Art and Design.



Exhibition of student work in the Diego Rivera Gallery.



Painting studio in the 1969 addition designed by Paffard Keatinge Clay.

Filmmaking

Faculty

Phil Greene, *Chair*
 Simon Edery
 Larry Jordan
 George Kuchar
 Janis Crystal Lipzin
 Don Lloyd
 Gunvor Nelson
 Roy Ramsing
 Tony Sinden
 Al Wong



Varda Hardy (MFA program), *Undertown*, 1982, 16mm color film with sound, 7 min.



Hermann Lederle (BFA program), *Real Journal*, 1983, 16mm color film with sound, 18 min.



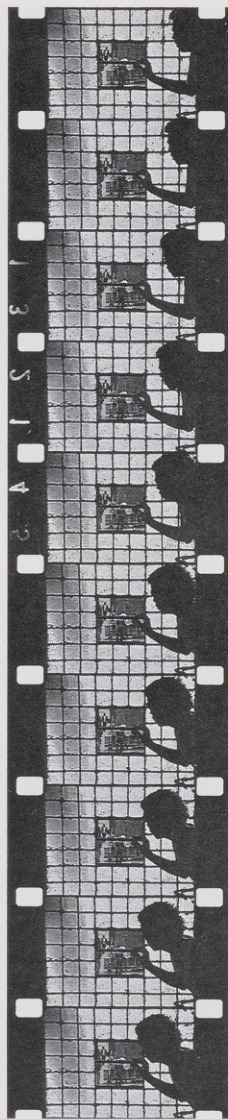
Paula Frankel (BFA program), *Stonestown Space Landing*, 1982, 16mm color film with sound, 3 min.



José Montaña (MFA program), *Our Prison of Ennui*, 1983, 16mm black & white film with sound, 10 min.



Gil Frishman (MFA program), *Circuit VII*, 1983, 16mm color film with sound, 8 min.



Left: Jeffrey Skoller (MFA, 1982), *Moving In*, 1982, 16mm black & white film with sound, 18 min.



Right: Mitchell Linden (MFA program), *Dog Eat Dog*, 1983, 16mm color film with sound, 5 min.

Painting

Faculty

Sam Tchakalian, *Chair*
 Tom Akawie
 Scott Bell
 Robert Colescott
 Jerry Concha
 William Geis
 Julius Hatofsky
 Tom Holland
 Robert Hudson
 Ivan Majdrakoff
 Bruce McGaw
 Irene Pijoan
 Dorothy Reid
 Howard Smagula
 Inez Storer
 Carlos Villa
 Franklin Williams



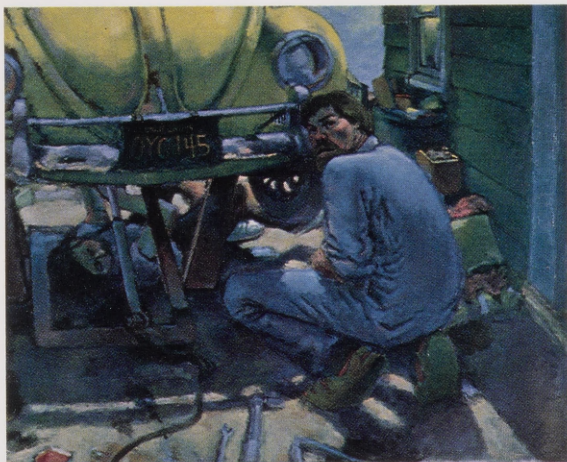
Ame Nicholson (MFA program), *The Nuclear Family*, 1983, oil on canvas, 5' x 6'.



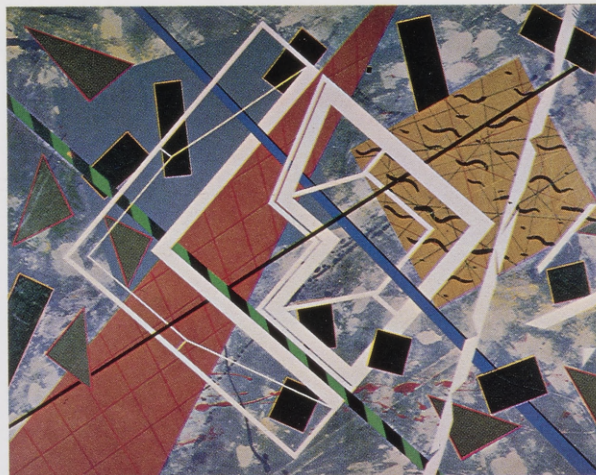
Carrie Scoville (BFA program), *Microwave Test #120*, 1983, acrylic and pastel on paper, 22-1/2" x 30".



Kohei Saito (MFA, 1983), *Untitled*, 1983, acrylic on masonite, 24" x 32".



John Dubrow (MFA, 1983), *The Mechanic*, 1983, oil on canvas, 50-1/2" × 60-1/4".



Tony Ligamari (MFA program), *Voodoo Madness*, 1983, mixed-media, 74" × 102".



Skip Cantwell (BFA program), *D-Eopresso*, 1983, charcoal and pastel on paper, 50" × 38".



Leslie Straw (MFA, 1983), *Untitled*, 1983, pastel on paper, 28" × 38".

Performance/Video

Faculty

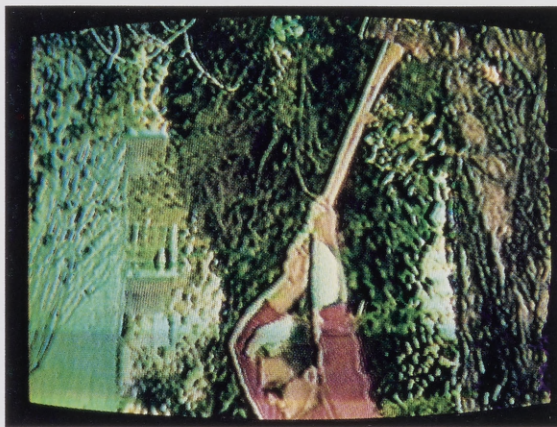
Howard Fried, *Chair*

Doug Hall

Paul Kos



Philip Huyser (MFA program), *The Black Hills*, 1982, color videotape, 10 min.



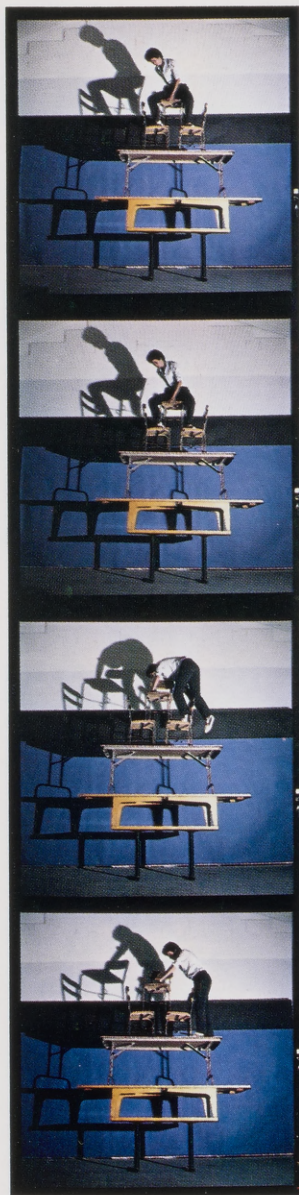
Steve Thurston (MFA program), *Untitled*, 1981, color videotape, 20 min.



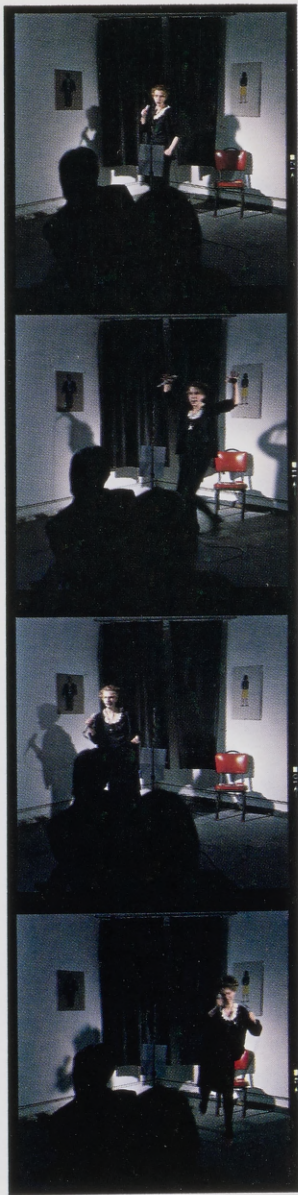
Stefaan Janssen (BFA, 1981), *Hello and Good-bye*, 1981, color videotape, 4 min.



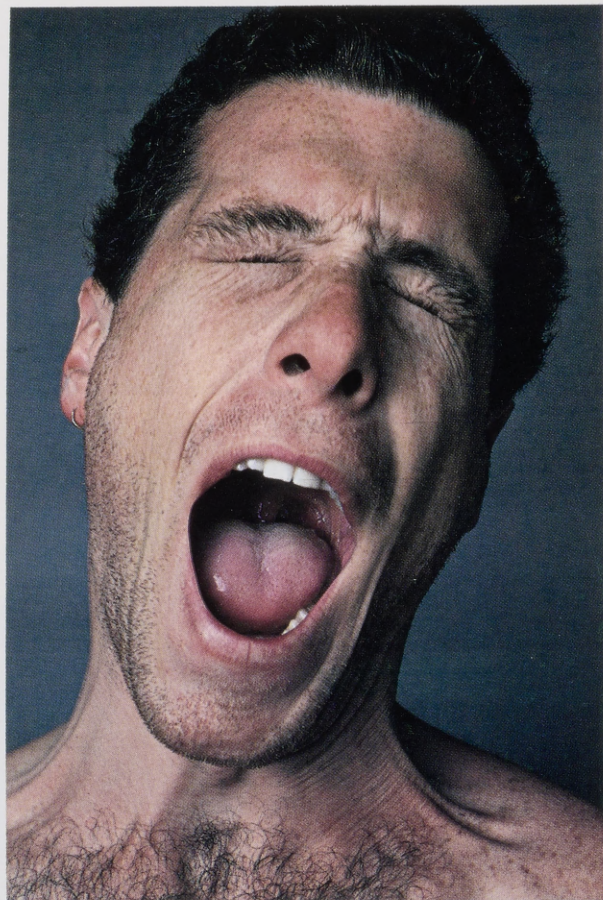
Mary Bleile (BFA program), *Our Town*, 1983, black & white videotape, 2 min.



Left: Tom Young (BFA, 1980), *Earthquake*, 1982, performance.



Right: Marta Hoskins (BFA, 1982), *Sister Martha*, 1982, performance.



Doug Rosenberg (MFA program), *Performance Gestures*, 1983, performance.

Photography

Faculty

Jack Fulton, *Chair*

Ellen Brooks

Jerry Burchard

John Collier

Linda Connor

Pirkle Jones

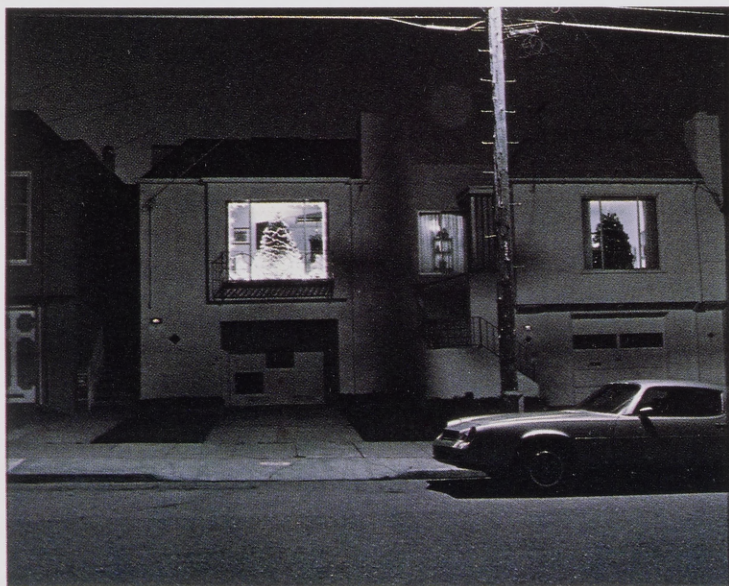
Reagan Louie

Larry Sultan

Henry Wessel



Larry Zientarski (MFA program), *Untitled*, 1983, ektacolor print, 12" x 12".



Thomas Winz (MFA program), *Christmas, Richmond District, S.F.*, 1981, toned gelatin-silver print, 8" x 10".



Stephen Champion (MFA program), *My Sister Julia*, 1982, ektacolor print, 10" x 10".



Above: Karen Cablay (BFA program), *Melissa Levin*, 1982, toned gelatin-silver print, 18" x 14".

Top right: Patience Arakawa (MFA, 1983), *Untitled*, 1983, C-print, 16" x 24".

Middle right: Thea Schrack (BFA, 1983), *Untitled*, 1983, hand-colored gelatin-silver print, 6" x 9".

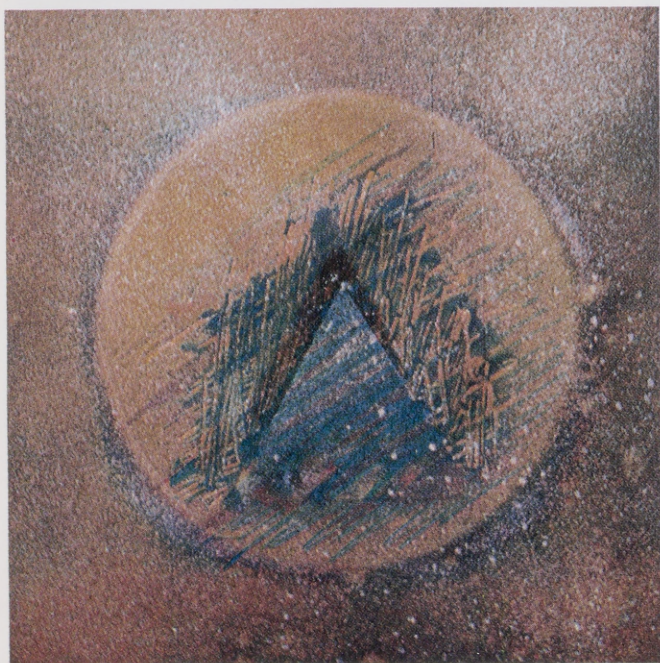
Bottom right: Danny McCarthy (BFA, 1982), *U.C.B. Briefcase Drill Team, Doo Dah Parade, Pasadena, CA*, 1982, gelatin-silver print, 12" x 18".



Printmaking

Faculty

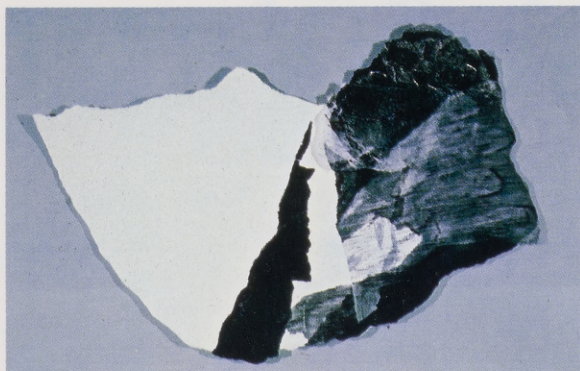
Gordon Kluge, *Chair*
 Erin Goodwin
 Richard Graf
 Margo Humphrey
 Michi Itami
 Denise Shavers



Veronica Stork (MFA program), *Untitled*, 1983, silkscreen/monoprint, 11" x 11".



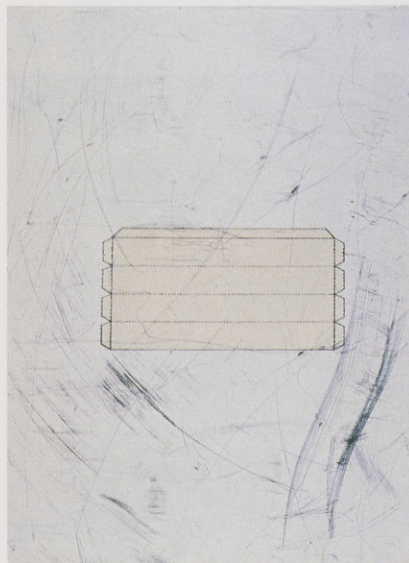
J. Earle Fox (BFA program), *Crossing the Line*, 1983, silkscreen/monoprint/collage, 30" x 22".



John Rabiolo (MFA program), *Flushing Point*, 1983, etching/monoprint, 27" x 38".



Karin Wikström (MFA program), *In the Garden*, 1983, lithograph, 22" x 30".



M.B. Condon (BFA program), *Untitled*, 1983, etching, 36" x 24".



Tomoko Hamada (BFA program), *Untitled*, 1983, photo-silkscreen, 12" x 10".



Stuart Cameron Vance (BFA program), *M and Me*, monoprint, 30" x 22-1/2".

Sculpture/Ceramic Sculpture

Faculty

Richard Berger, *Chair*

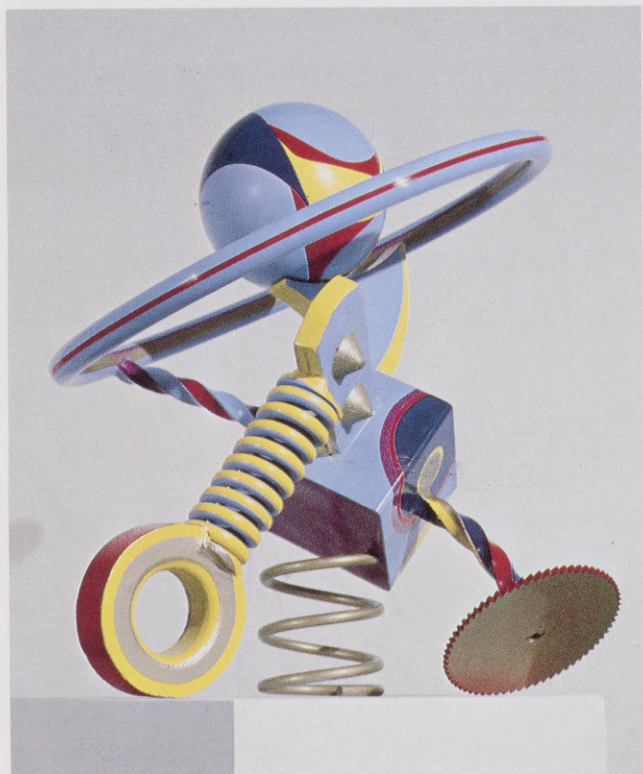
William Geis

Jim Pomeroy

Richard Shaw, *Ceramics Coordinator*

Bob Rasmussen

John Roloff



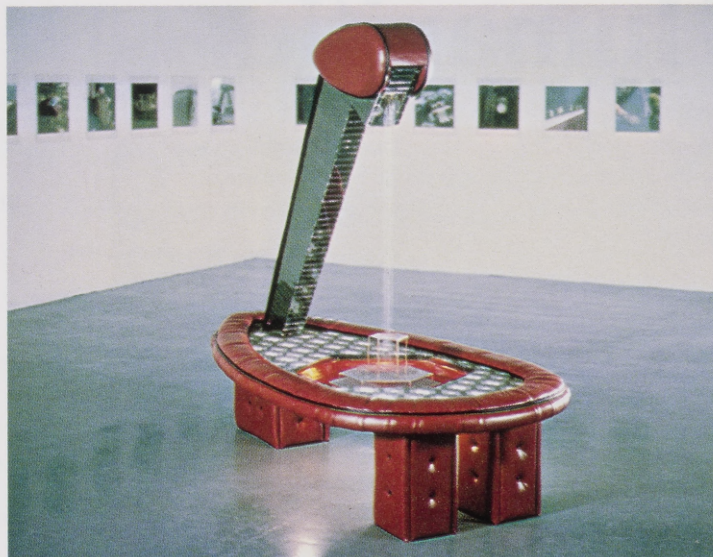
Richard Huntingdon (MFA program), *Untitled*, 1983, mixed-media, 3' x 3' x 3'.



John de Fazio (MFA program), *Woman on a Ledge*, 1982, ceramic and mixed-media, 48'' x 36''.



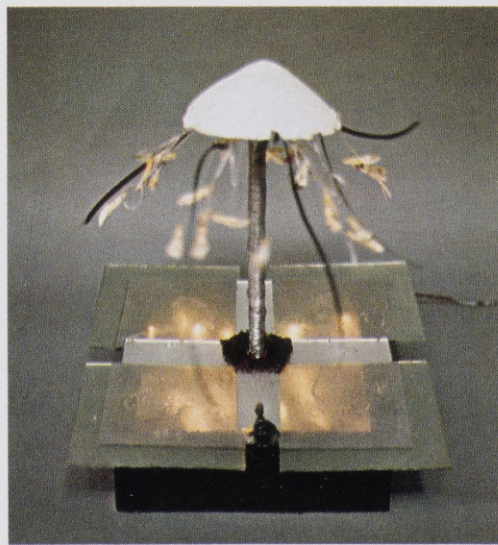
Heather McGill (MFA program), *Untitled*, 1982, installation.



Suzan Kaplan (MFA, 1982), *Rosewater Lounge*, 1983, mixed-media, 7' x 6' x 3-1/2'.



Suzanne Bocanegra (MFA program), *Installation view*, 1983.



Leslie Van Scoyoc (MFA program), *Untitled*, 1983, mixed-media, 18" x 14" x 14".

Humanities

Faculty

Raymond Mondini, *Chair*
Jan Butterfield
Angela Davis
Richard Fiscus

Dianne Levitin
Zeese Papanikolas
David Rosenboom

In addition to studio work in the declared major and elective courses, SFAI degree students are required to take classes in the humanities. The Humanities Department has developed a curriculum—in disciplines such as English, history, social and natural science—that widens and enriches students' ability to function as successful artists in contemporary society. These courses, designed specifically for artists, explore areas relevant to their professional development.

Visual Ideology in the Contemporary World is required of all degree students and typifies the approach used in the department. This two-semester course provides a conceptual, philosophical, and historical context for students' work by integrating art, history, political science, and popular culture in an academic framework that seeks to define contemporary art. Through coursework in the humanities, students find access to a wide variety of resources for the development of their art work, thus becoming more well-rounded and articulate members of the art community.



Computer graphics in the SFAI Artificial Intelligence Laboratory.



Roger Jones (BFA program), *Portrait of Frank Oppenheimer*, 1983, C-print, 24" x 20". Founder/director of the San Francisco Exploratorium, Dr. Oppenheimer has taught Humanities courses on the perceptive relationship between art and science.



Humanities class with instructor Dianne Levitin, in the SFAI Lecture Hall.

General Information

The Faculty

All members of the SFAI studio faculty are professional artists. Many are internationally recognized leaders in their fields who contribute a depth of understanding that can be acquired only through years of experience. Instructors are carefully selected to provide a great diversity of ideas, approaches, and expertise.

Exhibitions

Since its founding, the San Francisco Art Institute has served two purposes: quality education for fine artists and exhibition of contemporary art. In addition to exhibition spaces for student work, the Art Institute serves students and the art community through the year-round exhibitions program of the Emanuel Walter and Atholl McBean galleries, which together constitute one of San Francisco's most vital and exciting venues for the display of visual art. Exposure to these exhibitions complements the curriculum of the College by promoting dialog between SFAI students and artists from the larger community. Further, the Exhibitions Program encourages students to familiarize themselves with the operation and management of a professional art gallery. The Diego Rivera Gallery, administered by a committee of SFAI students, is reserved for group exhibitions of work by currently enrolled students and recent graduates.

Visiting Artists

Both the Exhibitions Program and academic departments of the College regularly bring internationally recognized artists, scholars, and critics to the Art Institute to show and discuss their own work (as well as that of other major artists) and to critique the work of SFAI students. Lectures enrich the vitality of the SFAI community through relevant dialog among artists and exchange of ideas from the widest possible variety of sources.



Critique-in-progress with photography instructor Jerry Burchard.



The Art Institute's Emanuel Walter and (upstairs) Atholl McBean galleries, with a recent exhibition of works by Patrick Morrison, Robert Yarber, and Bruce H. Brodie.



Library

Established in 1925 in memory of California painter and poet Anne Bremer, the Art Institute Library is among the Bay Area's most significant resources for the documentation of contemporary visual art. In addition to extensive collections of books and exhibition catalogs, and periodical subscriptions, the Library maintains the SFAI archives, rare monographs on Bay Area artists and art history, more than 45,000 slides, approximately 500 audiotapes, more than 50 films by SFAI faculty and graduate students, and a special collection of artist's books.

Location and Facilities

The Art Institute is located in one of San Francisco's finest neighborhoods, Russian Hill, on a site commanding a spectacular view of San Francisco Bay.

Each department at the Art Institute provides extensive, up-to-date, and well-maintained technical facilities for its students. Technical instruction is provided in each area to encourage student use of available facilities. In general, studio facilities are accessible to students on a 24-hour, seven-day-per-week basis, although special arrangements must sometimes be made in advance. Detailed descriptions of facilities and equipment are given in the *College Bulletin*.

The Art Institute's eclectic architecture combines the charm of the "old building"—with its Mediterranean-style courtyard, tiled roofs, and naturally lit exhibition and studio areas—with the contemporary dynamism of a late-modernist addition. Together, these structures house the various studios and galleries in which students create and exhibit their work.



Among the amenities of the Library reading room are a functional fireplace and works by artists formerly associated with the Art Institute.



The SFAI Filmmaking Department has complete facilities for shooting and editing in super-8 and 16 mm, sound (including sync) or silent.

Facing page: Informal displays of sculpture frequently offset the rooftop minimalism of the Art Institute's "new building."

Costs

Full-time undergraduate tuition is \$5110 for the 1983/1984 academic year. Many students attend part-time and pay tuition on a per-credit basis. The tuition for one, 3-semester-unit class is currently \$742.

Financial Aid

Approximately 80% of SFAI students receive financial aid. Most aid is awarded on the basis of financial need, determined by analysis of the standard FAF or SAAC form. These forms are sent to all applicants on request.

Some forms of financial aid are awarded on the combined basis of need and merit. Each year, a substantial amount of financial aid is made available through honors scholarships. Detailed information is given in the financial-aid brochure.

Part-time Employment/Career Counseling

The Financial Aid and Student Affairs offices work together to place students awarded work-study assistance in suitable on-campus jobs. Student Affairs also works actively to locate part-time employment for students ineligible for aid under this program, and provides full-time career counseling, as well as internship opportunities.

Housing

Because the Art Institute does not maintain student housing, the Admissions Office arranges, by request, temporary accommodations for new students. The Student Affairs Office provides ample assistance in securing permanent housing. A detailed housing brochure is sent to all applicants.

See for Yourself!

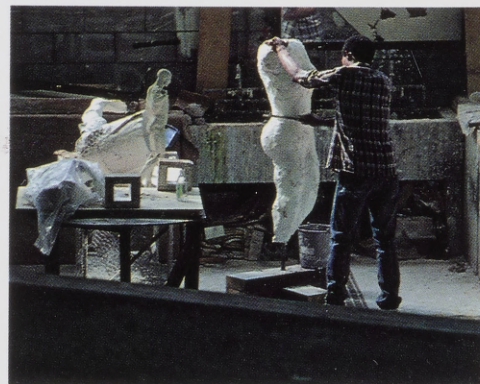
The ultimate goal of the Art Institute is the continuous development of fine art. In deciding whether this is the right school for you, it's essential you see firsthand some of the results of our unique philosophy. The images presented in this viewbook offer a brief look at the Art Institute and a representative cross-section of recent student work. A more complete picture of what we're about can best be obtained by visiting our studios, galleries, and other facilities. To schedule a tour, call the Office of Admissions, (415) 771-7020.

How to Apply

For more information about applying for admission, simply complete the attached reply card and return it to us (no postage required). We'll mail you an application kit—with a copy of the *College Bulletin*, application form, and specific entrance requirements, as well as information on portfolios, financial aid, and housing. The card is not an application, merely a non-binding request for more detailed information and an expression of interest in what our educational programs may have to offer you.



Situated on the bayward slope of Russian Hill, the Art Institute is within easy walking distance of downtown San Francisco.



The SFAI Sculpture Department occupies some 6,840 square feet (636 m²), with 25-foot (8 m) ceilings and facilities for working in steel, wood, plaster, and ceramics.

Credits

Redaction: James Curtiss

Editorial Assistance: Mary Leonard Robinson, Stuart Cameron

Design/Production: Pam Scrutton

Photography: Stephen Goldstine (cover); Pam Scrutton (pp. 2, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100); Ann Skinner-Jones (p. 16 *bottom left & bottom right*); Lo other photos courtesy individual artists, SFAI Photography Department

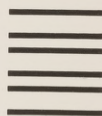
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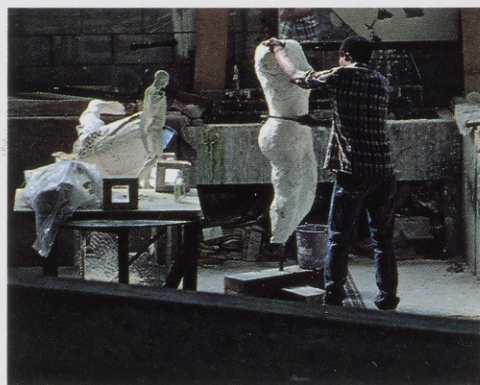
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Photography: Stephen Goldstine (cover); Pam Scrutton (pp. 2, 3 *top*, 17 *bottom*, 18, 20 *top*); Allan Schreiber (pp. 3 *bottom*, 20 *bottom*); Ann Skinner-Jones (p. 16 *bottom left & bottom right*); Lotte Dyhrberg (pp. 17 *top*, 19 *bottom*); Lonnie Graham (p. 19 *top*). All other photos courtesy individual artists, SFAI Photography Department, and Office of Admissions.

Please send me: ☐ SFAI College Bulletin and application ☐ Financial Aid Information
☐ Summer Session Bulletin (available in late spring)
☐ Information on the Extended Education Program

Name

Telephone

Address: Number and Street

City/State/Zip

I am a: ☐ Student ☐ Teacher ☐ Counselor ☐ Other

School presently attending (if any):

Level: ☐ Freshman ☐ Sophomore ☐ Junior ☐ Senior

I am particularly interested in:

☐ BFA Program ☐ Filmmaking ☐ Painting (and Drawing)

☐ MFA Program ☐ Performance/Video ☐ Photography

☐ Printmaking ☐ Sculpture/Ceramic Sculpture

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